JAZZIN' THE CLASSICS vol. 2

A Musical Sacrilege: from Massenet to Weber

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JAZZIN' THE CLASSICS VOL. 2
A Musical Sacrilege: from Massenet to Weber

Un sacrilège musical !

Mon Dieu, quelle horreur : on a osé transformer la Grande Musique, la jazzifier sauvagement ! Un complot à l'échelle mondiale, en vérité.

Halte aux immondes manipulations génétiques de l'Art !

Pour l'honnête homme qui ne peut en croire ses oreilles, ce disque en est un terrifiant témoignage, aussi bien destiné à l'édification des générations futures.

La triste histoire des infâmes pillages de la musique classique par la vulgaire musique syncopée a commencé aux États-Unis, au début du XX^{e} siècle, avec le ragtime (*Hungarian Rag* ; *Russian Rag* ; ***Desecration Rag*** ; ***Operatic Rag***).

Ensuite, entre le premier disque de jazz en 1917 et la deuxième moitié des années 1930, on constate heureusement une interruption de 20 ans ; le jazz ne semble pas vouloir frayer avec le classique, sans doute pour préserver avec arrogance une identité toute neuve, acquise dans l'immoralité et la négation des règles fondamentales de la musique.

Seul dans le domaine de la chanson, un morceau dérobé à Chopin atteint le grand public : il s'agit de *I'm Always Chasing Rainbows*, écrit en 1918, dont l'éminent musicologue Nicolas Slonimsky parle en des termes bien sentis : « Un travesti musical perpétré par un manipulateur de Broadway dénué de scrupules, sur des paroles douceâtres à vomir ». Ce forfait musical impuni ne sera pas emprunté par les jazzmen avant 1940 (nous avons pris sur le fait l'indélicat Buddy Rich en 1946).

Il semble que « celui par qui le scandale arrive », l'homme qui lance la vogue de ce mélange musical indécent, soit le tromboniste Tommy Dorsey en 1937. Cette année-là, cet insolent personnage grave successivement ***Melody in F*** ; ***Song of India*** ; *Liebestraum* ; ***Mendelssohn's Spring Song*** ; ***Blue Danube*** ; *Humoresque* ; *Goin' Home* ; ***Barcarolle*** ; *Hymn to the Sun*. Cela nous navre de reconnaître l'excellent niveau technique, musical et jazzistique de ces interprétations (n'avait-il aucune pudeur ?).

Le succès de ***Song of India*** a vraisemblablement décidé les autres orchestres et leurs compagnies de disques à prendre leur part de ce gâteau putride. Par exemple, se lancent sans vergogne dans cette voie funeste les big bands de Glenn Miller (***Anvil Chorus***), Larry Clinton, Artie Shaw (*My Reverie*), Claude Thornhill (***Arab Dance***), Les Brown (*Bizet Has His Day* ; ***Blue Danube***), Charlie Barnet (*Spanish Kick* ; ***Barcarolle***), Jimmie Lunceford (*Pathetique Sonata*). Et Benny Goodman, parlons-en de ce Monsieur : sous prétexte qu'il a enregistré le *Concerto pour clarinette et orchestre* de Mozart à peu près correctement et que Bartok lui a dédié *Contrasts* et l'a enregistré en sa compagnie, ce clarinettiste arrogant se croit tout permis et nous inonde d'insanités (*Bach Goes to Town* ; *The Maids of Cadiz* ; ***Mozart Matriculates*** ; ***Caprice XXIV*** ; ***Bolero***). Et saviez-vous que pour concocter son indicatif racoleur ***Let's Dance*** il s'est emparé honteusement de *Invitation to the Dance* du pauvre Carl Maria von Weber ?

Parmi les petites formations, celle de John Kirby nous offre malheureusement les plus diaboliques réussites (*Beethoven Riffs On* ; *Minute Waltz* ; *Anitra's Dance* ; ***Arabian Nightmare*** ; ***Bounce of the Sugar Plum Fairy***) et Raymond Scott les plus intrigantes (*The Quintette Plays Carmen*). En France, le guitariste manouche Django Reinhardt n'a pas les oreilles dans sa poche, sensible à toutes les musiques. Mais, mal conseillé, il plonge avec inconscience dans cette manie déplorable (*Danse norvégienne* et le *Concerto en ré mineur* de Bach, avec Eddie South). On peut lui pardonner, il ne savait même pas lire la musique ! Comme le pianiste Erroll Garner, qui, évidemment, se fourvoie dans une ***Pavanne*** (sic) indécente.

Les meilleurs pianistes de jazz se sont parfois souvenus de leurs études classiques, pour s'en venger sauvagement : Herman Chittison (*Tristesse* ; ***Schubert's Serenade***), Donald Lambert (*Lucia di Lammermoor* ; ***Pilgrim's Chorus***), Pat Flowers (***Blue Danube***), Nat King Cole (*Liebestraum*), Hazel Scott (*Valse in C-sharp Minor*) et Art Tatum (*Goin' Home* ; *Humoresque* ;

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Elegie ; ***Melody in F***). Ce dernier pouvait hélas rivaliser techniquement avec les meilleurs concertistes classiques et ses versions d'***Elegie*** et d'*Humoresque* sont les sommets scandaleux de ces deux recueils.
Même les sérieux beboppers s'y mettent. Oyez James Moody et son douteux ***Flight of the Bopple Bee***, un titre abimé par un navrant jeu de mot.
Les affreux jojos du genre *"Massacre du printemps"* pourront se repaître des démolitions féroces de Spike Jones (*Liebestraum*) qui culmineront en 1953 avec la mise à mort de *Carmen*, son épouvantable chef-d'œuvre, longtemps interdit en France par les respectables et courageux héritiers de Bizet.
La conception et la réalisation de ce disque furent pour moi un chemin de croix, j'espère que son écoute sera pour vous un calvaire ! Nous aurons ainsi atteint notre but.

Philippe Baudoin

Note : les morceaux composés en italiques non gras figurent pour la plupart dans le volume 1 (Saga Jazz 47).

Merci à Pierre Carlu, Daniel Huck et Pierre Lafargue.

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JAZZIN' THE CLASSICS VOL. 2

A Musical Sacrilege: from Massenet to Weber

Musical Sacrilege!

It is an appalling but well-documented fact that there are people in this world who have actually had the gall to tamper with our Classical Music Heritage and then debase it into something called jazz. In fact, there is every evidence that this has reached the scale of a global conspiracy.

The only possible civilised response to this creeping menace is to make an immediate and concerted effort to halt such loathsome genetic modifications of Art Music. NOW!

For all right-thinking people, the present album will represent a terrifying testimony of shame, not to mention a savage assault on the ears. Hopefully, it will also have the merit of serving as a sombre warning to future generations.

Historically, the pillaging of fine music in the service of brutish syncopated drivel begins in the United States with ragtime (*Hungarian Rag*; *Russian Rag*; ***Desecration Rag***; ***Operatic Rag***) at the dawn of the 20th century. Mercifully, between the appearance of the first jazz record (1917) and the latter half of the 1930s, there is a 20-year gap. In the interim, jazz seems to have steered clear of the classics, doubtless in an arrogant attempt to assert its new-found identity of loose morals and betrayed musical standards.

Alas, this temporary immunity did not apply to the field of popular song: in 1918, a piece wantonly stolen from Chopin reached the general public as *I'm Always Chasing Rainbows*, which the eminent musicologist Nicolas Slonimsky described as "a musical travesty perpetrated by an unscrupulous Broadway manipulator, set to words of emetic saccharinity." Jazz musicians were not implicated in this specific musical larceny until the 1940s, when Buddy Rich had the bad manners to be caught with it red-handed in 1946.

It seems that the main instigator of the degenerate vogue for musical interbreeding was the trombonist Tommy Dorsey, who in 1937 shamelessly recorded swing versions of ***Melody in F***; ***Song of India***; *Liebestraum*; ***Mendelssohn's Spring Song***; ***Blue Danube***; *Humoresque*; *Goin' Home*; ***Barcarolle*** and *Hymn to the Sun*, respectively. It is with a heavy heart that I am forced to acknowledge the superior technical, musical and jazz qualities of these so-called performances.

The success of ***Song of India*** subsequently convinced other big bands and record labels to put their own licentious fingers into the putrescent pie. Indeed, many a misguided orchestra leader joined the general rush to jump aboard this bandwagon to hell, including Glenn Miller (***Anvil Chorus***), Larry Clinton, Artie Shaw (*My Reverie*), Claude Thornhill (***Arab Dance***), Les Brown (*Bizet Has His Day*; ***Blue Danube***), Charlie Barnet (*Spanish Kick*; ***Barcarolle***) and Jimmie Lunceford (*Pathetique Sonata*).

A particularly regrettable case was that of Benny Goodman. While it is true that this upstart clarinettist had recorded a more or less acceptable version of the *Mozart Clarinet Concerto* and, later, Bartok's *Contrasts* (dedicated to him by the composer, who was also the pianist), he then brazenly used the above recordings as a pretext for a whole spate of lunatic perversions (*Bach Goes to Town*; *The Maids of Cadiz*; ***Mozart Matriculates***; ***Caprice XXIV***; ***Bolero***). To add insult to injury, Goodman cobbled his cloying theme tune ***Let's Dance*** from the hapless Carl Maria von Weber's *Invitation to the Dance*. Of the small groups, John Kirby's was the most fiendishly successful (*Beethoven Riffs On*; *Minute Waltz*; *Anitra's Dance*; ***Arabian Nightmare***; ***Bounce of the Sugar Plum Fairy***) and Raymond Scott's the most intriguing (*The Quintette Plays Carmen*). The French gipsy guitarist Django Reinhardt was wonderfully sensitive to all types of music, but he too was woefully misled into joining the despicable trend (*Norwegian Dance* and *Concerto in D Minor* by Bach, with Eddie South). Still, the poor fellow can be forgiven, as he could not even read music! Neither, incidentally, could Erroll Garner who goes irredeemably astray on *Pavanne* (sic!) as a result.

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The more accomplished jazz pianists have sometimes had pause to recall their classical studies, but invariably as a means of taking their revenge on the masters: Herman Chittison (*Tristesse*; ***Schubert's Serenade***), Donald Lambert (*Lucia di Lammermoor*; ***Pilgrim's Chorus***), Pat Flowers (***Blue Danube***), Nat King Cole (*Liebestraum*), Hazel Scott (*Waltz in C-sharp Minor*) and Art Tatum (*Goin' Home*; *Humoresque*; ***Elegie***; ***Melody in F***). This last-named performer, one is loath to admit, was the technical equal of his best classical contemporaries. His versions of ***Elegie*** and *Humoresque* form the disreputable climax of this vile collection.

Even hardened 'beboppers', as I believe they are called, entered the fray. Consider James Moody and his highly dubious *Flight of the Bopple Bee*, a musical crime compounded by its tastelessly punning title.

Benighted enthusiasts of *"Le Massacre du printemps"* can revel in Spike Jones's demolition skills (*Liebestraum*), which would ultimately lead to his preposterous 1953 masterpiece, the destruction of *Carmen*, long banned in France by Bizet's distinguished and doughty descendants.

Conceiving and producing this album was absolute torture for me, so with any luck listening to it will be exquisitely painful for you. If so, I'll consider it a job well done.

Philippe Baudoin
Adaptation by Tony Baldwin

Note: most of the titles shown in non-bold italics appear in Volume 1 (Saga Jazz 47.)

Thanks to Pierre Carlu, Daniel Huck and Pierre Lafargue.

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JULES MASSENET

01 **Elegie (Élégie)** Decca DLA1936A (3'19)
ART TATUM (PIANO SOLO).
LOS ANGELES, 22 FEB. 1940.

FELIX MENDELSSOHN

02 **Spring Song (Mendelssohn's Spring Song) (Songs Without Words, No. 30, in A, Op. 62)** Victor 04934-1 (2'43)
TOMMY DORSEY AND HIS ORCHESTRA: BUNNY BERIGAN, JIMMY WELCH, JOE BAUER, ANDY FERRETTI (TP); TOMMY DORSEY (TB, ARR); LES JENKINS, E. W. 'RED' BONE (TB, ARR); SLATS LONG (CL, AS); FRED STULCE, CLYDE ROUNDS (AS); BUD FREEMAN (TS); DICK JONES (P); CARMEN MASTREN (G); GENE TRAXLER (B); DAVE TOUGH (D).
NEW YORK, 18 FEB. 1937.

WOLFGANG AMADEUS MOZART

03 **Mozart Matriculates** (A. Templeton) Columbia WCO26197-A (2'09)
BENNY GOODMAN AND HIS ORCHESTRA: JIMMY MAXWELL, ZIGGY ELMAN, JOHNNY MARTEL (TP); RED BALLARD, VERNON BROWN, TED VESELY (TB); BENNY GOODMAN (CL); TOOTS MONDELLO, BUFF ESTES (AS); BUSS BASSEY, JERRY JEROME (TS); FLETCHER HENDERSON (P); ARNOLD COVEY (G); ARTIE BERNSTEIN (B); NICK FATOOL (D); HENRY BRANDT (ARR).
NEW YORK, 20 OCT. 1939.
Note : the above personnel information is given collectively for all the titles in the session, but certain saxophonists play various clarinets; the piano and guitar are inaudible.

JACQUES OFFENBACH

04 **Barcarolle (Tales of Hoffman)** (Acte II, Intermezzo) Thesaurus (3'26)
CHARLIE BARNET AND HIS ORCHESTRA (PROBABLE PERSONNEL): BOB BURNET, GEORGE ESPOSITO, BERNIE PRIVIN, LYMAN VUNK (TP); SPUD MURPHY, DON RUPPERSBERG, BILL ROBERTSON, FORD LEARY (TB); LEO WHITE, JAMES LAMARE, CONN HUMPHREYS (AS); CHARLIE BARNET (TS); KURT BLOOM (TS); BILL MILLER (P); BUS ETRI (G); PHIL STEVENS (B); CLIFF LEEMAN (D).
NEW YORK, EARLY 1941.

NICCOLO PAGANINI

05 Caprice XXIV Paganini (Op. 1, No. 24) Columbia CO-31390-1 (2'48)
BENNY GOODMAN AND HIS ORCHESTRA: BILLIE BUTTERFIELD, JIMMY MAXWELL, COOTIE WILLIAMS, AL DAVIS (TP); LOU MCGARITY, CUTTY CUTSHALL (TB); BENNY GOODMAN (CL); SKIPPY MARTIN (AS, ARR); CLINT NEAGLEY (AS); VIDO MUSSO, GEORGE BERG (TS); CHUCK GENTRY (BAR); MEL POWELL (P); TOM MORGAN (G); MORT STUHLMAKER (B); SIDNEY CATLETT (D).
NEW YORK, 2 OCT. 1941.

SERGEI RACHMANINOFF

06 **Prelude in C-sharp Minor Op. 3, No. 2** Okeh 80940-B (3'02)
EDDIE LANG (GUITAR SOLO).
NEW YORK, 28 MAY 1927.

07 **Russian Rag (based on Prelude in C-sharp Minor Op. 3, No. 2)** Pathé 67487 (3'08)
LT. JIM EUROPE'S 369TH INFANTRY ("HELL FIGHTERS") BAND (PROBABLE PERSONNEL): FRANK DE BRAITHE OR DE BROITE, RUSSELL SMITH, POPS FOSTER, JAKE PORTER (TP); DOPE ANDREWS, HERB FLEMMING (TB); PINKHEAD PARKER (AS); NOBLE SISSLE (VLN, VOC); BATTLE AX KENNY (D); JIM EUROPE (DIR); + OTHERS.
NEW YORK, C. 7 MARCH 1919.

MAURICE RAVEL

08 **Bolero** Columbia LA-1953-A (2'29)
BENNY GOODMAN AND HIS ORCHESTRA: ZIGGY ELMAN, GORDON GRIFFIN, CORKY CORNELIUS (TP); RED BALLARD, VERNON BROWN, BRUCE SQUIRES (TB); BENNY GOODMAN (CL); TOOTS MONDELLO, BUFF ESTES (AS); BUSS BASSEY, JERRY

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JEROME (TS); FLETCHER HENDERSON (P); ARNOLD COVEY (G); ARTIE BERNSTEIN (B); NICK FATOOL (D); EDDIE SAUTER OR FLETCHER HENDERSON (ARR).
LOS ANGELES, 11 AUG. 1939.

09 **Pavanne (sic) (The Lamp Is Low) (Pavane pour une infante défunte)** Atlantic A243 (3'14)
ERROLL GARNER TRIO: ERROLL GARNER (P); LEONARD GASKIN (B); CHARLIE SMITH (D).
NEW YORK, 20 JULY 1949.

NICOLAI RIMSKY-KORSAKOV

10 **Flight of the Bopple Bee (based on Flight of the Bumble Bee)** (from "Tsar Saltan", Act III, 1st Theme) Prestige MR30 (2'50)
JAMES MOODY AND HIS MODERNISTS: JAMES MOODY (TS); GÖSTA THESELIUS (P); YNGVE AKERBERG (B); JACK NORÉH (D).
STOCKHOLM, 12 OCT. 1949

11 **Arabian Nightmare (from "Scheherazade", Op. 35)** World Broadcasting (1'53)
JOHN KIRBY AND HIS ORCHESTRA: CHARLIE SHAVERS (TP); BUSTER BAILEY (CL); RUSSELL PROCOPE (AS); BILLY KYLE (P); JOHN KIRBY (B); O'NEILL SPENCER (D).
NEW YORK, 1941/1942.

12 **Song of India (Chant hindou, from "Sadko", Op. 5)** Victor 04533-2 (3'12)
TOMMY DORSEY AND HIS ORCHESTRA: BUNNY BERIGAN, JIMMY WELCH, JOE BAUER, BOB CUSUMANO (TP); TOMMY DORSEY (TB, ARR); LES JENKINS, E. W. 'RED' BONE (TB); JOE DIXON (CL, AS); FRED STULCE, CLYDE ROUNDS (AS); BUD FREEMAN (TS); DICK JONES (P); CARMEN MASTREN (G); GENE TRAXLER (B); DAVE TOUGH (D).
NEW YORK, 29 JAN. 1937.

ANTON RUBINSTEIN

13 **Melody in F (Op. 3)** Capitol 10935 (3'22)
ART TATUM TRIO: ART TATUM (P); EVERETT BARKSDALE (ELG); SLAM STEWART (B).
NEW YORK, 20 DEC. 1952.

14 **Melody in F (Op. 3) (Once in a Blue Moon)** Victor 03992-1 (3'00)
TOMMY DORSEY AND HIS ORCHESTRA: BUNNY BERIGAN, STEVE LIPKINS, JOE BAUER, BOB CUSUMANO (TP); TOMMY DORSEY, LES JENKINS, ARTIE FOSTER (TB); JOE DIXON (CL, AS); FRED STULCE, CLYDE ROUNDS (AS); BUD FREEMAN (TS); DICK JONES (P); CARMEN MASTREN (G, ARR); GENE TRAXLER (B); DAVE TOUGH (D).
NEW YORK, 19 JAN. 1937.

FRANZ SCHUBERT

15 **Schubert's Serenade (Serenade, "Leise Flehen meine Lieder" D.957, No. 4)** Musicraft 5227 (3'09)
HERMAN CHITTISON TRIO: HERMAN CHITTISON (P); JIMMY SHIRLEY (ELG); CARLTON POWELL (B).
NEW YORK, 8 DEC. 1944.

JOHANN STRAUSS JR.

16 **Blue Danube (An der Schönen Blauen Donau, Op. 317)** Columbia HCO2776-1A (3'09)
LES BROWN AND HIS ORCHESTRA: FRANK BEACH, JIMMY SALCO, BOB FOWLER, BOB HIGGINS (TP); RAY SIMS, RAY KLEIN, RALPH PFEFFNER, STUMPY BROWN (TB); LES BROWN (CL); JACK TUCKER, MASCAGNI RUFFO (AS); RAY ASCHE (TS); EDDIE SCHEER (SS, TS, BAR); AL CURTIS (BAR); JEFF CLARKSON (P); TONY RIZZI (G); RAY LEATHERWOOD (B); JIMMY PRATT (D).
HOLLYWOOD, CA., 11 NOV. 1947.

17 **Blue Danube** Hit/Guild T395-1 (3'05)
PAT FLOWERS (P, VOC); UNKNOWN (B) (D).
NEW YORK, MAY 1944.
PETER ILYITCH TCHAIKOVSKY

18 **Arab Dance (Arabian Dance, from "The Nutcracker Suite", Op. 71a)** Columbia xco 36526-1B (4'24)
CLAUDE THORNHILL AND HIS ORCHESTRA: RUSTY DEDRICK, LOUIS MUCCI, JAKE KOVEN, CLARENCE WILLARD (TP); TASSO HARRIS, BOB JENNY, RAY SCHMIDT (TB); FRED SCHMIDT, SANFORD SIEGELSTEIN (FRH); BOB WALTERS (CL); JACK FERRIER,

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TED GODDARD (CL, AS); JOHN NELSON, CARL SWIFT (CL, TS); CHET PARDEE (CL, BCL, BAR); CLAUDE THORNHILL (P); BARRY GALBRAITH (G); IGGY SHEVACK (B); BILL EXINER (D); GIL EVANS (ARR).
NEW YORK, 17 JULY 1946.

19 **Bounce of the Sugar Plum Fairy (Dance of the Sugar-Plum Fairy, from "The Nutcracker Suite", Op. 71a)** (2'23)
JOHN KIRBY AND HIS ORCHESTRA: Charlie Shavers (tp); Buster Bailey (cl); Russell PROCOPE (AS); BILLY KYLE (P); JOHN KIRBY (B, ARR); O'NEILL SPENCER (D).
NEW YORK, 1941.

GIUSEPPE VERDI

20 **Anvil Chorus (from "Il Trovatore", Act II, Scene 1)**
OWI "Music From America" (4'02)
GLENN MILLER AND THE ARMY AIR FORCE BAND: BERNIE PRIVIN, BOBBY NICHOLS, WHITEY THOMAS, JACK STEELE (TP); GLENN MILLER (TB); JIMMY PRIDDY, JAMES HARWOOD, JOHNNY HALLIBURTON, LARRY HALL (TB); ADDISON COLLINS JR. (FRH); PEANUTS HUCKO (CL, AS); HANK FREEMAN, FREDDY GUERRA (AS); JACK FERRIER, VINNIE CARBONE (TS); CHUCK GENTRY (BAR); MEL POWELL (P); CARMEN MASTREN (G); HERMAN 'TRIGGER' ALPERT (B); RAY MCKINLEY (D); JERRY GRAY (ARR).
NEW YORK, 10 MARCH 1944.

RICHARD WAGNER

21 Pilgrim's Chorus (from "Tannhaüser") Bluebird 060603-1 (2'41)
DONALD LAMBERT (PIANO SOLO).
NEW YORK, 30 JAN. 1941.

CARL MARIA VON WEBER

22 **Let's Dance (based on Invitation to the Dance, Op. 65, 4th Theme)** Columbia WCO 26202-A (2'34)
BENNY GOODMAN AND HIS ORCHESTRA: JIMMY MAXWELL, ZIGGY ELMAN, JOHNNY MARTEL (TP); RED BALLARD, VERNON BROWN, TED VESELY (TB); BENNY GOODMAN (CL); TOOTS MONDELLO, BUFF ESTES (AS); BUSS BASSEY, JERRY JEROME (TS); FLETCHER HENDERSON (P, ARR); ARNOLD COVEY (G); ARTIE BERNSTEIN (B); NICK FATOOL (D); GEORGE BASSMAN (ARR).
NEW YORK, 24 OCT. 1939.

RAGTIME MEDLEYS

23 **Desecration Rag** (F. Ardnt) Victor 14005-2 (3'07)
FELIX ARDNT (PIANO SOLO).
NEW YORK, MARCH 1914.

24 **Operatic Rag** (J. Lenzberg) Victor 17117-2 (2'37)
JOSEPH MOSKOVITZ (CIMBALOM SOLO) ACC. BY UNKNOWN (P).
CAMDEN, N.J., 4 FEB. 1916.

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Il est toujours bon de le rappeler : le jazz est, avec le cinéma, l'expression artistique majeure des cent dernières années. SAGAJAZZ se propose de l'explorer d'une façon nouvelle et originale.
Ainsi seront redécouvertes sous un angle différent ses figures historiques, Louis Armstrong, Duke Ellington, Billie Holiday, Charlie Parker, etc., au fil de disques consacrés à des aspects particuliers de leur oeuvre. Ce voyage au pays du jazz se fera également au travers d'albums thématiques qui traiteront de mille sujets aussi graves que les styles, les instruments, le répertoire, l'humour, l'amour, la danse, les trains, les chats...
On aura compris que SAGAJAZZ représente le moyen le plus agréable et le plus ludique d'aborder le jazz, sans pour autant que ses concepteurs éprouvent le désir de ne s'adresser qu'aux partisans du moindre effort. Car ceux qui élaborent cette série ont déjà fait cent fois la preuve de la solidité de leur connaissance du jazz, du sérieux de leur compétence, de leur longue expérience dans le domaine du disque en général et de la réédition en particulier. Les membres de cette équipe, soudée par leur passion commune, apportent également à l'entreprise la pluralité de leurs goûts, chance supplémentaire que le jazz soit présenté sous toutes les coutures, dans son infinie diversité.
Chaque numéro de la série SAGAJAZZ bénéficie d'une présentation soignée, son contenu est copieux, son livret donne tous les renseignements discographiques souhaitables. Enfin, les textes se veulent informatifs, précis et documentés. Ainsi nous sont offerts, à portée de la main, les chefs-d'oeuvre du jazz accompagnés de nombreuses et savoureuses pièces rares qui donneront à votre discothèque une précieuse plus-value.

It's always a good idea to remember that jazz, together with cinema, has been the major form of artistic expression for the past hundred years. The intention of SAGAJAZZ is to relate its history, and explore it in a new, original way.
Seen from a different angle, its historic figures – Louis Armstrong, Duke Ellington, Billie Holiday, Charlie Parker, etc. – can now be rediscovered through a series of records devoted to various aspects of their work. This journey through jazz-land is also accompanied by albums that are thematic, dealing with subjects as serious as styles, instruments, repertoire, humour, love, dancing, trains, cats...
In other words, SAGAJAZZ has an approach that is fun, one you can play with, and those who conceived the series did much more than address listeners wanting to keep their own efforts to a minimum. The creators of this collection have already demonstrated their knowledge of jazz a hundred times over: these are seriously competent people, with a lengthy experience in the world of records in general, and re-releases in particular.
United by a mutual passion for music, the team also contributed their definitely plural tastes to this enterprise. Each volume in the SAGAJAZZ series is painstakingly presented with abundant contents, and each booklet gives all the discography information you could ever want to know. The liner-notes are informative, precise, and well documented. The result is a useful, affordable series that presents jazz masterpieces accompanied by numerous, savoury, rare titles that will give your own collection a special new value.

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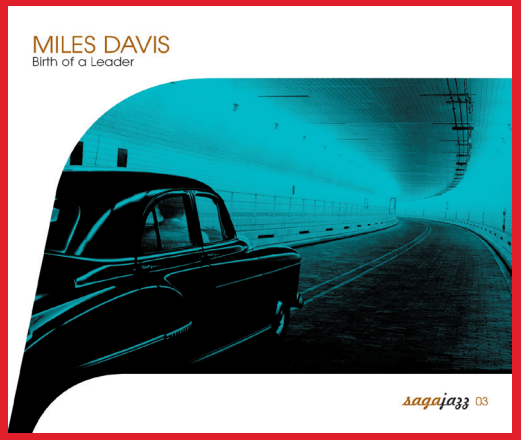

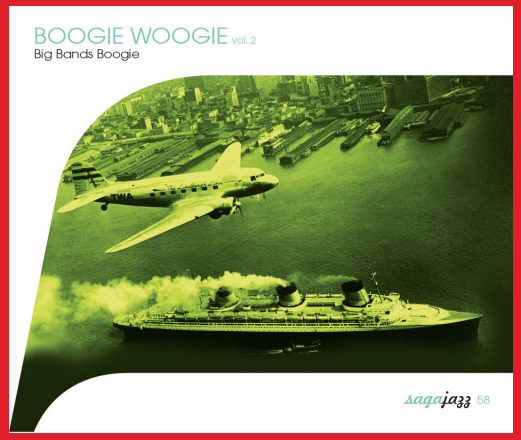

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